

“Our enemies have fall’n.”

## “OUR ENEMIES HAVE FALL’N.”

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Our enemies have fall’n, have fall’n; the seed,  
The little seed they laugh’d at in the dark,  
Has risen and cleft the soil, and grown a bulk  
Of spanless girth, that lays on every side  
A thousand arms and rushes to the sun.

Our enemies have fall’n, have fall’n: they came;  
The leaves were wet with women’s tears: they heard  
A noise of songs they would not understand;  
They mark’d it with the red cross to the fall,  
And would have strown it, and are fall’n themselves.

Our enemies have fall’n, have fall’n; they came,  
The woodmen with their axes: lo the tree!  
But we will make it fagots for the hearth,  
And shape it plank and beam for roof and floor,  
And boats and bridges for the use of men.

Our enemies have fall’n, have fall’n: they struck;  
With their own blows they hurt themselves, nor knew  
There dwelt an iron nature in the grain:  
The glittering axe was broken in their arms,  
Their arms were shatter’d to the shoulder-blade.

Our enemies have fall’n, but this shall grow  
A night of summer from the heat, a breadth  
Of autumn, dropping fruits of power; and, roll’d  
With music in the growing breeze of Time,  
The tops shall strike from star to star, the fangs  
Shall move the stony bases of the world.

# OUR ENEMIES HAVE FALL'N.

BERTHOLD TOURS.

VOICE. *Maestoso e energico.* *sempre declamato.* *f*

Our

PIANO. *Maestoso e energico.*  $\text{♩} = 92.$  *f marcato.* *8va.....* *>* *>* *Ped.* \*

en - e - mies have fall'n, have fall'n: the seed, The

*Ped.* *3* *3* *p* *Ped.* *3* \*

# OUR ENEMIES HAVE FALL'N.

lit - tle seed they laugh'd at in the dark, Has ris - en and cleft the

*cres.* *f*

soil, and grown a bulk . . Of span-less girth, that lays on ev - ery

*mf* *f*

side . . . . A thous-and arms and rush-es to the Sun.

*ff ritardando.* *a tempo.*

*ff colla voce.* *f* *fz*

*Ped.* \*

Our en - e - mies have fall'n, have

*f*

*Ped.* \* *Ped.* \*

# OUR ENEMIES HAVE FALL'N.

*dolce.*

fall'n: they came; The leaves were wet . . with wo - men's tears: they

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The tempo/mood is marked 'dolce.' The lyrics are 'fall'n: they came; The leaves were wet . . with wo - men's tears: they'. The piano part includes a 'p' (piano) dynamic marking.

*poco a poco accelerando.* *mf* *f* *molto crescendo.*

heard A noise of songs they would not un - der-stand: They mark'd it with the

*poco a poco accelerando.* *mf* *f* *molto crescendo.*

The second system of the musical score. It continues the vocal and piano parts. The tempo/mood changes to 'poco a poco accelerando.' with dynamics 'mf' and 'f'. The lyrics are 'heard A noise of songs they would not un - der-stand: They mark'd it with the'. The piano part includes a 'p' (piano) dynamic marking.

*ff furioso.* *mf sostenuto.*

red cross to the fall, And would have strown it, and are

*ff* *furioso.*

*Ped.* \* *Ped.* \*

The third system of the musical score. The tempo/mood changes to 'ff furioso.' with dynamics 'ff' and 'mf sostenuto.'. The lyrics are 'red cross to the fall, And would have strown it, and are'. The piano part includes a 'ff' (fortissimo) dynamic marking and a 'Ped.' (pedal) marking with an asterisk.

*molto rit.* *a tempo.*

fall'n them-selves.

*molto rit.* *a tempo.*

*mf sostenuto.* *f* *fz*

The fourth system of the musical score. The tempo/mood changes to 'molto rit.' and 'a tempo.' with dynamics 'mf sostenuto.', 'f', and 'fz'. The lyrics are 'fall'n them-selves.'. The piano part includes a 'mf sostenuto.' (mezzo-forte sostenuto) dynamic marking.

# OUR ENEMIES HAVE FALL'N.

*Più Agitato.*

Our en - e - mies have fall'n, have fall'n: they

*f* *p* *Più Agitato.*

*f* *p* *Ped.* \*

came, The wood - men with their ax - es:

*cres.* *cres.*

lo the tree! But we will make it

*f* *mf marcato.* *Allegro risoluto.*  $\text{♩} = 132.$

*fz* *mf marcato.*

fag - gots for the hearth, And shape it plank and

*cres - cen - do.* *f*

# OUR ENEMIES HAVE FALL'N.

beam for roof and floor, And boats and

*ff*

*cres - cen - do.*

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are 'beam for roof and floor, And boats and'. The piano accompaniment consists of two staves, treble and bass, with a key signature of three sharps. The piano part includes a crescendo marked 'cres - cen - do.' and a fortissimo 'ff' dynamic.

bridg - es for the use of men. Our

*rallentando.* *poco meno mosso.*

*rallentando.* *poco meno mosso.*

*f* *cres - cen - do.*

The second system of the musical score. The vocal line continues with 'bridg - es for the use of men. Our'. The piano accompaniment features a 'rallentando' tempo change followed by 'poco meno mosso'. The piano part includes a fortissimo 'f' dynamic and a crescendo 'cres - cen - do.'.

en - e - mies have fall'n, have fall'n : they struck ;

*Allegro risoluto.*

*fz* *mf*

*Ped.* \*

The third system of the musical score. The vocal line continues with 'en - e - mies have fall'n, have fall'n : they struck ;'. The piano accompaniment features a tempo change to 'Allegro risoluto.' and includes fortissimo 'fz' and mezzo-forte 'mf' dynamics. A pedal point is marked 'Ped.' with an asterisk.

With their own blows they hurt them - selves, nor knew There dwelt an i - ron

*mf* *f* *come Recit.*

*f* *colla voce.*

The fourth system of the musical score. The vocal line continues with 'With their own blows they hurt them - selves, nor knew There dwelt an i - ron'. The piano accompaniment features a mezzo-forte 'mf' dynamic, a fortissimo 'f' dynamic, and a 'come Recit.' instruction. The piano part includes a fortissimo 'f' dynamic and a 'colla voce' instruction.

# OUR ENEMIES HAVE FALL'N.

*molto rit.* *a tempo.*

na - ture in the grain:

*molto rit.* *a tempo.*

*mf* *cres* - - *cen* - - *do.*

*f* *come Recit.* The glit - tering axe was bro - ken in their arms, *ff* Their arms were

*fz* *Ped.* \* *Ped.* \* *ff*

shat - ter'd to the shoul - der blade.

*a tempo.* *f* *cres* - - *cen* - - *do.* *ff* *rallentando.* *dim.*

*Lento assai.* *p*

*Lento assai.* ♩ = 60. Our en - e - mies have fall'n,

*Ped.* \*



# OUR ENEMIES HAVE FALL'N.

*pp* but this shall grow A night of Sum-mer from the heat, *Adagio.* *pp* a

*pp* *colla voce.* *pp dolce.* *con Pedale.*

*Adagio.* ♩ = 56.

breadth . . Of Au - tumn, drop - ping fruits of power; . .

*mf*

*Meno mosso.* *pp* and roll'd With mu - sic in the grow - ing . . breeze . . . of Time, The

*pp tranquillo.* *p crescendo.*

*Molto Adagio.* *grandioso.* tops . . shall strike . . . from star . . . . to star, the fangs . . Shall

*Molto Adagio.* ♩ = 48. *f* *grandioso.* *ff*

OUR ENEMIES HAVE FALL'N.

*ritardando.*

move, the fangs shall move . . . the ston - y ba - ses of . . . the

*colla voce.*

world. . . . .

*Maestoso.* ♩ = 92.

*f marcato.* *crescendo.* *ff*

*Ped.* \*

